

<b>DEREE COLLEGE SYLLABUS FOR: DR 4570 NEW SPATIALITIES: CONTEMPORARY PERFORMANCE AND PUBLIC / OUTDOOR SPACE</b>	
(Previously DR 4070 New Spatialities: Contemporary Performance and Outdoor Space (Updated Fall 2021)	
<b>UK LEVEL 6</b> <b>UK CREDITS:15</b> <b>US CREDITS: 3/0/3</b>	
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research DR 2336 Introduction to Performance DR 3246 Performance as a Political and Social Act
<b>CATALOG DESCRIPTION:</b>	The course examines the quest of contemporary performance practices for new spatialities shaped by diverse negotiations and the dynamics of the outdoor/public space. The course offers the opportunity for students to design, manage and complete an independent practice research project.
<b>RATIONALE:</b>	Students examine contemporary performance practices, key practitioners and a variety of approaches, drawing on recent developments of the spatialities of outdoor and public spaces. The students are using the knowledge gained in order to create a performance with regards to site, artistic intention and audience. The course supports the transition to professional work and/or graduate studies.
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Identify performance practices and practitioners in contemporary contexts.</li> <li>2. Analyse concepts such as public space, place, site, landscape, performative atmospheres and community.</li> <li>3. Develop a performance research methodology.</li> <li>4. Apply intellectual and practical skills to make work in solo performance projects.</li> <li>5. Demonstrate the ability to self-critique and reflection.</li> </ol>
<b>METHOD OFTEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>● Classes consist of lectures, presentations, class discussions, student –led seminars, video presentations, practical creative tasks, visits to relevant points of interest and workshops.</li> <li>● Classes will explore these practices through DVDs, web-based and written documentation of theatre and performance, and artist-led lectures and workshops.</li> <li>● Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions can bring ongoing projects to discuss and go over lecture material.</li> <li>● Use of a blackboard site, where instructors post lecture notes,</li> </ul>

	<p>assignment instructions, timely announcements, as well as additional resources.</p>						
<p><b>ASSESSMENT:</b></p>	<p>Summative:</p> <table border="1" data-bbox="664 350 1388 554"> <tr> <td data-bbox="664 350 1263 438">First Assessment: Performance</td> <td data-bbox="1263 350 1388 438">60%</td> </tr> <tr> <td data-bbox="664 438 1263 554">Final Assessment: Portfolio of Research (Includes research, reflection and evaluation, 2000 words)</td> <td data-bbox="1263 438 1388 554">40%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="664 640 1373 728"> <tr> <td data-bbox="664 640 1248 728">Formative assignments</td> <td data-bbox="1248 640 1373 728">0%</td> </tr> </table> <p>The formative assignments prepare students for the examinations.</p> <p>First Assessment tests Learning Outcomes 1,2,3 and 4 Final Assessment tests Learning Outcomes 1,2 and 5</p> <p>Students are required to resit failed assessments in this module.</p>	First Assessment: Performance	60%	Final Assessment: Portfolio of Research (Includes research, reflection and evaluation, 2000 words)	40%	Formative assignments	0%
First Assessment: Performance	60%						
Final Assessment: Portfolio of Research (Includes research, reflection and evaluation, 2000 words)	40%						
Formative assignments	0%						
<p><b>INDICATIVE READING:</b></p>	<p>REQUIRED READING:</p> <p>Selected chapters from:</p> <p>Battista, Silvia. <i>The Performances of Sacred Places: Crossing, Breathing, Resisting</i>. Intellect Books, 2021.</p> <p>Ferdman, Bertie. <i>Off Sites: Contemporary Performance beyond Site-Specific</i>. Southern Illinois University Press, 2018.</p> <p>Hunter, Victoria. <i>Moving Sites: Investigating Site-Specific Dance Performance</i>. Routledge, 2015.</p> <p>Pitches, Jonathan. <i>Performing Mountains</i>. (Performing Landscapes). Palgrave Macmillan, 2020.</p> <p>RECOMMENDED READING:</p> <p>Bille, Mikkel and Sorensen Tim Flohr. <i>Elements of Architecture: Assembling archaeology, atmosphere and the performance of building spaces</i>. Routledge, 2019.</p> <p>Birch, Anna and Tompkins, J. <i>Performing Site-Specific Theatre: Politics, Place, Practice. Performance Interventions</i>. Palgrave Macmillan, 2012.</p> <p>Govan, Emma., Helen Nicholson &amp; Katie Normington. <i>Making a performance: devising histories and contemporary practices</i>. Routledge, 2007.</p> <p>Haldey, B. <i>Disability, Public Space Performance and Spectatorship: Unconscious Performers</i>. Palgrave Macmillan. 2014.</p>						

	<p>Kloetzel, Melanie and Pavlik Carolyn. <i>Site Dance: Choreographers and the Lure of Alternative Spaces</i>. University Press of Florida, 2011.</p> <p>Leavy, Patricia. <i>Method Meets Art: Arts-Based Research Practice</i>. The Guilford Press, 2015.</p> <p>Martínez Sánchez, Jose. <i>Dynamic Cartography: Body, Architecture, and Performative Space</i>. Routledge Advances in Theatre &amp; Performance Studies, 2020.</p> <p>Murray, Simon. <i>Performing Ruins</i>. (Performing Landscapes). Palgrave Macmillan, 2020.</p> <p>Pearson, Mike. <i>In Comes I: Performance, Memory and Landscape</i>, University of Exeter Press, 2007</p> <p>Pearson, Mike. <i>Site-Specific Performance</i>. Palgrave. 2010.</p> <p>Philpott, Carolyn and Leande Elizabeth and Delbridge Matt. <i>Performing Ice (Performing Landscapes)</i>. Palgrave Macmillan, 2020.</p> <p>Riley, Shannon Rose &amp; Lynette Hunter. <i>Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies</i>. Palgrave MacMillan, 2009.</p> <p>Smith, Phil. <i>Making Site-Specific Theatre and Performance: A Handbook</i> Springer, 2018.</p> <p>Steinbock, Eliza. &amp; Bram Leven. <i>Art and Activism in the Age of Systemic Crisis: Aesthetic Resilience</i>. Routledge Research in Art and Politics. Routledge, 2020.</p> <p>Whatley, Sarah and Cisneros, Rosamaria. <i>Digital Echoes: Spaces for Intangible and Performance-based Cultural Heritage</i>. Palgrave Macmillan, 2018.</p> <p>Wilson, Louise Ann and Palmer, Scott. <i>Sites of Transformation: Applied and Socially Engaged Scenography in Rural Landscapes</i>. Methuen Drama, 2022.</p>
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b> Videotaped performances by various artists / Indicative content</p> <p><b>RECOMMENDED MATERIAL:</b></p>
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>Use of proper English for written and oral assignments.</p>
<p><b>SOFTWARE REQUIREMENTS:</b></p>	<p>Word</p>
<p><b>WWW RESOURCES:</b></p>	<p><a href="http://www.artslynx.org">www.artslynx.org</a></p>
<p><b>INDICATIVE CONTENT:</b></p>	<ul style="list-style-type: none"> <li>● Site-specific and site-generic performance, performance interventions, walking performances and mobile performance events.</li> </ul>

	<ul style="list-style-type: none"><li>● The socio-political signification of the utilization of outdoor and public space.</li><li>● The exploration and transformation of everyday life in contemporary urban environment.</li><li>● Examination of various forms of public space and its urban configurations.</li><li>● Performance actions and events in historical landscape.</li><li>● Performance events in natural or rural landscapes.</li><li>● The performativity of atmospheres and weather phenomena</li></ul>
--	--